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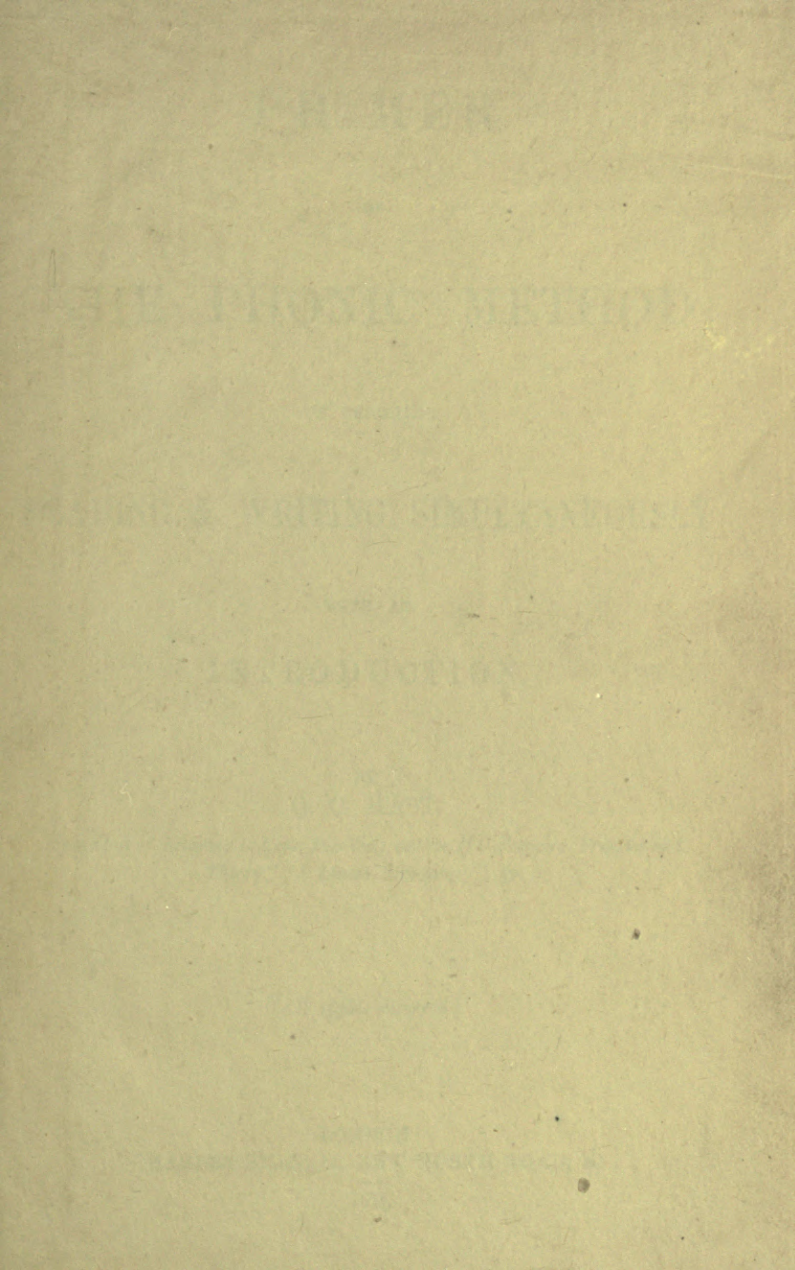


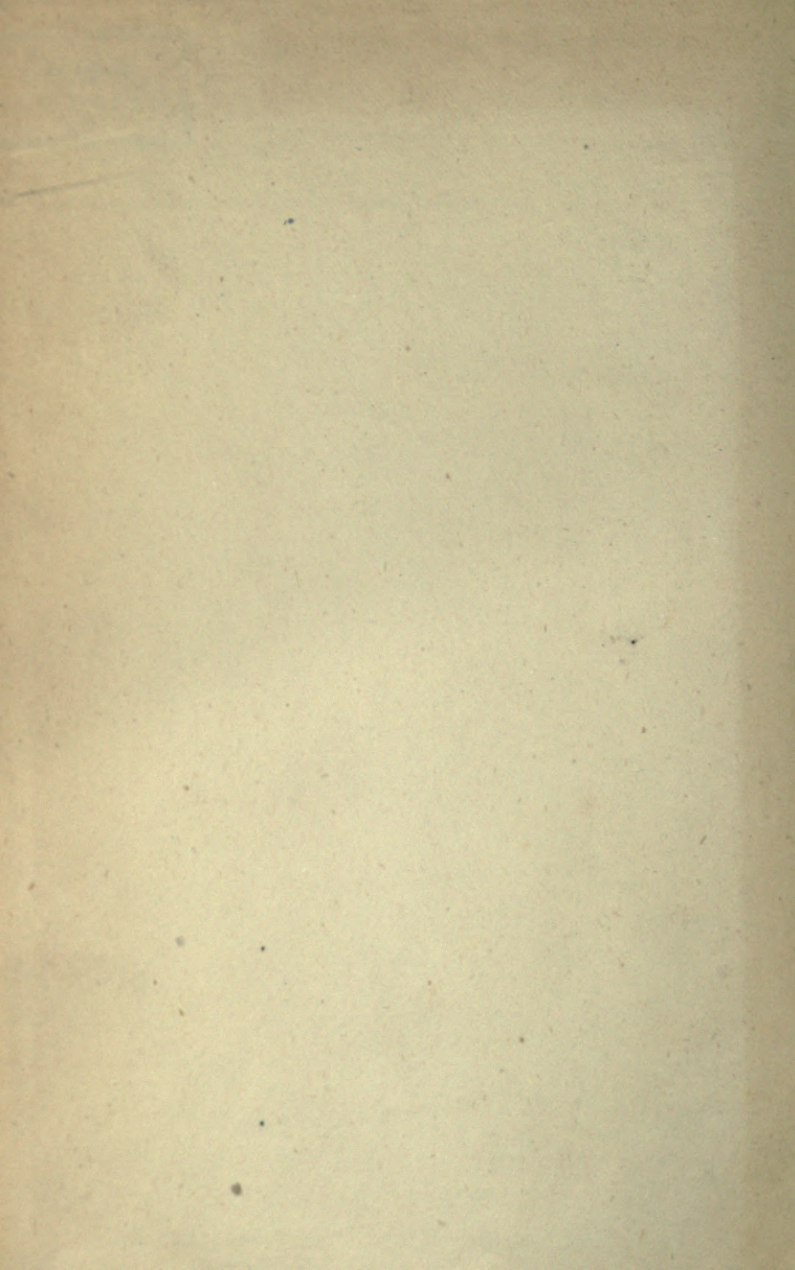
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PHONIC METHOD
OF
TEACHING
READING & WRITING
BY
G. CHRISTIAN MASTI

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C. K. OGDEN





PRIMER
OF
THE PHONIC METHOD
OF TEACHING
READING & WRITING SIMULTANEOUSLY
WITH AN
INTRODUCTION.

BY
G. C. MAST,
Principal of Belgrave College, Pimlico; author of "French : Practice and Theory"; "Linear Drawing"; &c.

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CHARLES BEAN, 81, NEW NORTH ROAD, N.
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PREFACE.

A good knowledge of *Reading* and *Writing* is generally admitted to be the foundation of all the other branches of knowledge. But it is not so generally understood that upon the manner in which these fundamental arts of education are acquired by the young, their progress in other studies mainly depends. And yet it might appear reasonable enough to suppose that, as the beginning is, so will be the progress and the final result.

"The results of our existing system of primary education" are pronounced by trustworthy authorities to be "a miserable failure." "Education up to the point of reading and writing to any useful purpose under present circumstances is not attained by the great bulk of the population." "It takes from six to seven years to learn the arts of reading and spelling with a fair degree of intelligence." According to the last Report of the Committee of the

Council of Education, out of a hundred pupils "only nine were presented in the fourth and higher standards."*

The cause of these failures is attributed mainly to the defective alphabet and orthography of the English language. The latter is characterised as "a labyrinth, a chaos, an absurdity, a disgrace to our age,"† and as "a mass of anomalies, the growth of ignorance and chance, equally repugnant to good taste and common sense."‡

What a vicious creature this beautiful English language is represented to be by its friends !

But what if, after all, it should prove to be only a spirited horse, a modern Bucephalus that required nothing more than proper management to be subdued and made willing to obey its leader ? Without using whip or spur for guiding it, only by means of bit and bridle, and leading it out of the distorted picture of its own shadow, the Author has succeeded in subduing it, so as to make it subservient to all his wishes.

For years it had been his wish to introduce in this country the *German, or Phonic method of teaching reading and writing simultaneously*, not yet, so far as the Author knows, practised in England. But it was not until December last that he had an opportunity of doing so in a lecture which he gave before the College of Pre-

* *Times*, July 1st, 1875.

† Sir C. E. Trevelyan,

‡ The Bishop of St. David's.

ceptors.* The favourable reception the method he advocated met there encouraged him to submit it to a larger circle of teachers and friends of education in the form of this little book. It contains an adaptation of German principles of teaching reading and writing to the English language. The only novelties in it are the "marks"—strokes, ties, dots, and brackets, to the adoption of which the Author was unintentionally driven; but their utility proved, on trial, greater than could have been anticipated. One example of the capacity of this method may suffice.

A girl not quite six years of age being taught by the Author, could read the first part of this book (in manuscript) after less than three months' instruction; the lessons lasting from 10 to 15 minutes daily.

After six months she could read any easy elementary book; and after nine months, any book within the scope of young children; and at the same time she could read letters, received from her little friends, and answer them.

An elder sister of hers, equally intelligent, but having been taught by the prevailing methods, could not read so fluently after three years' toil as her younger sister after nine months' amusement.

A large class of sixty to eighty children could, by any teacher acquainted with this method, be taught with ease *reading and writing*, intelligently, in less than twelve months.

* See *Educational Times*, January, 1875.

Should the exposition of the method in the "Introduction" not prove sufficient, the Author would be happy to explain it further before any School Board, or assembly of teachers.

At the same time he would feel obliged for any suggestion for improvements, addressed to him,

THE AUTHOR.

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INTRODUCTION.

THE *uncertainty of the sound* of some letters, and the *anomalies of spelling* in English are the chief obstacles to beginners in reading. And whatever may have been done by compilers of reading books in the way of arranging the words in an easy and systematic manner, no feasible method has been produced which, going to the very root of the evils, has succeeded in overcoming them. The attempts to remove them through the introduction of an altogether new or an enlarged alphabet, or through a remodelling of the spelling of the whole language, must fail on account of the double toil these methods entail of first learning quite a new, and then the usual manner of writing and spelling.

No practical man would erect a large mansion to pull it down again as soon as it is finished, and to build of its materials a smaller house for permanent and ordinary use. But it is a usual thing in building to erect a scaffold to facilitate the operations. And that is what the Author has done. In order to reach the difficulties of the English language he has introduced some external means, called here "Marks." For the removal of difficulties arising from the *uncertainty* of the sound of letters he has affixed *strokes*, *dots* and *ties*, either above or below the letters; and for the removal of those arising from redundancy of letters he has employed the *bracket*. He thus obtained an *ample Phonic alphabet*, without adding a single new letter, and a *simplified spelling*, without altering the orthography of a single word. As we prepare food for infants, so the English language has been merely *prepared* for

the purpose of facilitating the acquisition of the art of reading, and prepared by means which, having served their purpose, can be laid aside as easily as the scaffolding can be taken down when the building is finished, or the leading strings be left off when a child can walk. *English thus prepared* is now in a condition to have principles applied which in Germany are no longer under discussion, but are practised everywhere, underlying every sound method of teaching elementary reading: they consist in *teaching reading phonically and in the closest connection with writing*. In this German method spelling is postponed until a child can read. In teaching reading, instead of the *names* of each consonant only its *phonic value*, power or sound is given; that part, namely, which *sounds together with a vowel in each syllable*, and which we obtain by dropping entirely the *vowel sound of its name*.

The phonic value, for instance, of the letter *b* is obtained by dropping the *ee* of its name; that of *k* by dropping the *ay* of its name, &c. What is left after the dropping of the vowel sound of each consonant is hardly a sound; it becomes one in connection with the vowel of a word or syllable—whence its name *con-sonant*—a letter *sounding with a vowel*. Now, as a means of referring to them the names of the consonants are all necessary; but *spelling* or saying the names of the letters, as a means to teach reading for beginners is not only not necessary, but a grave mistake. For, as a rule, the vowel sounds of the names of the consonants do not tally with those of the words or syllables in which they occur, and must consequently cause confusion in the mind of the young. A few examples will show this clearly. If we take such easy words as *dog*, *cat*, *icy*, a child cannot possibly understand that d-o-g, as usually spelt, could sound *dog*; nor c-a-t, *cat*; nor i-c-y, *icy*. He will learn the sound of these words not from hearing them spelt, but merely from being told by the teacher, quite mechanically. Far from being pleased to discover a connection between the one

and the other, he must be puzzled about the strangeness of this kind of learning; for spelling c-a-t would produce in his mind rather the idea of *see-a-tea*, than *cat*, and spelling i-c-y the idea of *I-see-why* than *icy*. So also o-u-r sounds *oh-you-are*, r-u-n almost *are-you-in*?, and w-a-x almost *double-you-a-axé*; worst of all l-a-d might be mistaken for a *lady*.

It is a serious matter thus to disappoint the young with every word they have to spell, but it is a more serious error to expect that children can learn reading easily and intelligently by this method. According to the method proposed, the child would have been taught to pronounce the letters of which *dog*, *cat*, *icy*, *our*, and *run* consist *phonically* and as described in the key, and he would thus himself produce the proper sounds of the words without further help from the teacher.

Again, words which offer generally great difficulties in consequence of the strangeness of their orthography, yield as readily to this method as the easier ones, particularly through the use of the "marks." Words like *their*, *there*, *which*, *through*, *plough*, *dough*, *beauty*, we represent the(i)r, ther(e), w(h)ich, thrō(ugh), plou(gh), do(ugh) b(ea)ūty. From the picture of each word as represented here, a child acquainted with the signs can produce the proper sound of each word with the greatest ease.

On the *close connection* of *Writing with Reading* a few words may be necessary.

In the first instance it ought to seem the most natural course that if children have to learn both *reading and writing*, they should not only learn them together, but also the former through the latter, as every word before it can be read must either have been written or printed. And if it cannot be denied that when these two sister arts are separately taught, it frequently happens that children have great difficulties in effecting their connection, it may, *prima facie*, be expected that some advantage will be gained in teaching them

simultaneously, the one through the other. Experience has proved that this is really the case.

But there is a further advantage in favour of teaching reading through writing. It has already been shown that the *sound pictures* as produced by spelling the words are distorted representations; whereas the picture of each word as written *phonically* or its *graphic picture* is always correct. Why should we not utilize this radical difference and convey our first instruction through the *eye* rather by means of well defined and correct symbols than by the *ear* by means of unintelligible and misleading *sound pictures*. And here, again, the "marks" render good service.

Difficult words being, so to say, *more marked*, make a deeper impression upon the mind of the young than the easier ones, and are thus brought almost on a level with the latter.

It is, however, not necessary for the children to copy the "marks" when they copy the words.

Those not at all acquainted with the art of teaching reading, as well as those teachers who think that the highest wisdom in teaching consists in going steadily along an old, well-trodden path of routine, will with difficulty be persuaded that so venerable a method, and one so generally followed as the spelling or alphabetic method is radically wrong and injurious. They know so well, and consider it so natural, that the letters w-h-i-c-h represent the word *which*; but to children this, as at present pronounced, is a mystery, as great as that a £5 note should represent five sovereigns, *unless they are TOLD*. And in that really all the difference lies.

→ We wish children with their own eyes and with their own intellect to see what they have to learn, and not to make them the passive instruments of their teachers. Besides, we wish to give them while young the pure gold, and make them acquainted with our conventional contrivances when they are old enough to understand them, and also old enough not to be intellectually injured by them.

The most natural course in affixing the "marks" to letters having various sounds, appeared to the Author to examine which sound, on any page, occurred most frequently; or which was the *prevailing* sound of each of those letters, and he allowed then the usual letter to stand for that sound, whilst its *varieties*, occurring less frequently, received the "marks."

The *prevailing* sound, for instance, of *a* is that in *man*, and *far*; the *varieties* which we have are the *a* in *fare* and that in *war*, and are represented by $\bar{a}$ and $\acute{a}$ respectively.

The prevailing sound of *i* is not *I*, the pronoun, but *i* as it sounds in *will*, *inn*, *which*. In the Lord's Prayer, for instance, the letter *i* occurs twenty times, and in only *one* of them it has the *I* sound represented $\bar{i}$; whereas sixteen sound like *i* as in *which*, *in*, *kingdom*, &c.

Similarly, the hard sound of *c*, as in *cat*, is the *prevailing* sound; its variety, as in *mice*, is represented $\acute{c}$.

The following additional remarks are given to enable any teacher previously unacquainted with this method to avail himself of it. Before this little book is placed in the hands of the pupils, the following exercises are recommended:—

I. *Preparatory Exercises for the Eye and Hand.*

1. Comparison of dots in various positions on the black board to secure that the children have accurate notions of what is meant by "above," "below," "right," "left," &c. Also drawing lines on the board by the teacher to explain such notions as a "straight line" (for horizontal), "upright" (for perpendicular), "slanting," "slanting to the right," "slanting up," "round," "crooked," "half," "quarter," "thick," "thin," &c.

2. Drawing these lines by the pupils on their slates, first with the help of a ruler, a book, or a slip of paper; afterwards, freehand.

The order suggested to be followed is indicated at the commencement of the "Introductory Exercises." Parallel with the above must be practised the—

II. *Preparatory Exercises for the organs of Speech.*

1. Exercises in *Speaking* and *Pronunciation*, for which *object lessons*, such as are briefly sketched in the "Easy Reading Lessons," page 56, &c., afford materials.

The object of these exercises is to strengthen the children's organs of speech, to accustom them to a correct pronunciation, and to make them think.

2. Analysis of a piece of poetry *into words, syllables, and sounds.*

The pupils should commit to memory the first stanza of the subjoined piece of poetry, the teacher saying line after line slowly and distinctly, and the pupils repeating after him, both in chorus and singly.

Then the teacher should say it again line after line, stopping after every word, the children counting how often he stops, thus *learning* of how many words each line and stanza consists.

They should then say in turn, "Oh" is a word, "I" is a word, "Love" is a word, &c. So with each of the three stanzas. To effect the analysis of the words into *syllables*, the teacher would let the children find out that words, for the utterance of which we have to make only *one* effort, like "Oh," "I," "love," "the," &c., consist of *one* syllable; while those for the utterance of which we have to make two, three, or more efforts, like, "mer-ry," "sun-shine," "ho-li-day," consist of *two, three, or more* syllables. As in the analysis of the lines into words, the pupils, one after the other, will say of how many syllables each word consists. Lastly, the syllables are resolved into *sounds*. The teacher again, in the

first instance, would pronounce slowly and distinctly a syllable consisting of more than one sound, l-o-ve, when the pupils will have no difficulty in discovering that the word "love" consists of *three sounds*, l-o-ve; the syllable "mer," of the three, "m-e-r;" ry of two, r-y; "sun" of three, s-u-n; "shine" of three, sh-i-ne; "it" of two, i-t; "makes" of four, m-a-ke-s, &c., and so on with every word. In this manner the whole piece of poetry will be analysed into *words, syllables, and sounds*. We subjoin the complete analysis into *words, syllables, and sounds*, of the piece of poetry. That into words being self-evident, the lines marked (1) indicate the *syllables*, and the lines (2) show the *sounds*.

(1)—Oh, I love the mer-ry sun-shine!

(2)—O, I l-o-v(e) th-e m-e-r-r-y s-u-n-sh-i-n(e)!

(1)—It makes my heart so gay,

(2)—I-t m-a-k(e)s m-y h-ea-r-t s-o g-ay,

(1)—To hear the sweet birds sing-ing

(2)—T-o h-ea-r th-e s-w-ee-t b-i-r-d-s s-i-ng-i-ng

(1)—On their sum-mer ho-li-day.

(2)—O-n th-ei-r s-u-m-m-e-r h-o-l-i-d-ay.

(1)—Oh, I love the mer-ry sun-shine!

(2)—O, I l-o-v(e) th-e m-e-r-r-y s-u-n-sh-i-n(e)!

(1)—The dew-y mor-ning hour;

(2)—Th-e d-ew-y m-o-r-n-i-ng (h)ou-r;

(1)—With ro-sy smiles ad-van-cing,

(2)—W-i-th r-o-s-y s-m-i-l(e)s a-d-v-a-n-c-i-ng,

(1)—Like a beau-ty from her bow-er.

(2)—L-i-k(e) a b-eau-t-y fr-o-m h-e-r b-ow-e-r,

- (1)—Oh, it charms the soul from sad-ness,
 (2)—O, i-t ch-a-r-m-s th-e s-o-u-l f-r-o-m s-a-d-n-e-ss,
 (1)—It sets the spi-rit free;
 (2)—I-t s-e-t-s th-e s-p-i-r-i-t f-r-ee;
 (1)—The sun-shine is all beau-ty,
 (2)—Th-e s-u-n-sh-i-n(e) i-s a-ll b-eau-t-y,
 (1)—Oh, the mer-ry sun for me.
 (2)—O, th-e m-e-r-r-y s-u-n f-o-r m-e.

Teachers not experienced in analysing words into sounds, and who may be diffident in performing the operation with other words, will notice that it really consists in nothing but pronouncing each word so slowly as to render its constituent sounds discernible by detaching the one from the other. And this slow pronunciation is the key, so to say, of the constituent sounds of each word, and can be applied readily by any teacher after a little practice.

The shorter or longer practice of the "Preparatory Exercises," depending entirely upon the degree of mental development of the children to be taught, must be left to the judgment of the teacher, who might even dispense with them almost entirely in teaching a small class of intelligent children. With large classes they have the invaluable advantage of preparing all the pupils so as to secure with most of them rapid progress in the main objects:—

III. *Reading and Writing.*

In introducing these, the teacher will write on the black board the letter *o*, the pupils copy it, and call it *o*. Then the letter *n* is written on the board, called *n*, not *enn*, and again copied by the children. Then the combinations of these letters *on* and *no* are written on the board, and are read and copied by the children.

After they have thus learned the first lesson in reading and writing *from the board*, then only the little book should be placed in their hands, and they will go over the same lesson again from the book. In a similar manner every other lesson must be treated, following closely the course of the book. It is, however, not necessary for the children to write the *whole of the longer lessons* the first time the course is gone through; the part marked (a) only of these lessons may prove sufficient. The rest, marked (b), may be written by them when the course is gone through for the second or third time.

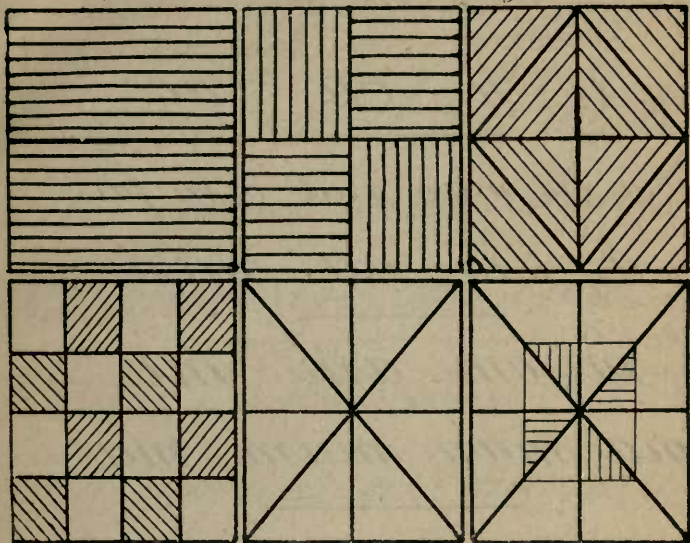
From the plan of the work it will be clear that the beginner has only to deal with *one kind of letters* both for *writing and reading*. This has the advantage of avoiding confusion; and until a child has perceived that reading is the easiest and most natural process of the world, nothing ought to be introduced which might prove a stumbling block to him. But it must be left to each teacher to decide whether to postpone the reading of the *second part*, which contains the materials of the first in letter-press characters, until the first is completed, or until the child is about half-way through the first. The rest of the method is sufficiently indicated in the book at the various stages. Children who have mastered this little book can continue their studies by reading any good elementary reading book, by copying, writing from dictation, spelling, &c.

On no account should the pupils be hurried on to the next lesson before they have completely mastered the preceding one. It is also of the utmost importance that the teacher should require his pupils, at an early stage, to connect the sounds of each word one with another, and not to stop after each. They must pronounce in one flow of voice, for instance, the word "wall" just as the letters are connected in writing; and it must be as little permitted to the pupils to read w-a-l-l as he would be allowed to write it in that fashion.

As a matter of course the indication of the sounds of the letters before the lessons in the text, as well as the key, are not intended for the pupils, but for the teachers ; the key serving only as a kind of index to the sounds, the pupils learn them gradually as they are introduced in the lessons.

Teaching elementary reading and writing is generally considered tedious work to teachers and pupils. Experience has proved that if these most important subjects are treated by the method recommended, and made available by the author, the task of the teachers will be greatly lessened, and the pupils will find amusement and pleasure in their first studies, while, at the same time, their intellect is expanded under the very process of laying the foundation, and of acquiring the most important key to their future studies.

Introductory Exercises for the Hand and Eye.



r l r n m
 v w t u y
 c o a e y h
 d l b t g g
 p f s r k l z.

1st Part.

1.

o - o in so.

1. o n on no.

a - a in man and - a in far.

2. a an na nan.

3. m om am mo
ma man mam - ma

i - i in pin.

4. i in im ni mi nim
min.

ā - a in fate.

5(a) l ol al il lo la li
not mal nil mil.

(b) lo, ā man in ā mill.^{2.}

e = e in bed; ē = e in be.

6(a) e en em el ne mē le
lē men nel mē(am) mē(a)l.

(b) men in an inn.

u = u in nun.

7. u un um ul nu mu
lu nun num lum
nul lull mull.

8(a) s os as is es so sa si
se sēē sē(a) son sam
sill sell sum miss
less moss lass nos.

men sēe sam on ā sill.³
is moss in ā sē(a)? no.

9(a) r or ar ir er ur ro ra
ri re rē ru roll ran
rim rum nor morte)
mēre) ar(e) mār(e) sorte) rose).
(b) sell mē some) moss or ā
ros(e).

ō - o in to.

10(a) tot at it et ut to ta ti
te tu not lot lit let mat
sat nut tom tell tin ten
lē(a) toss tun tore) tar tan

tā(e) lā(e) mā(e); mut-ton
 (b) mēat is no mēan mēat.
 sit not on a mat.

ten men sat on ā tun.
 tell tom not to bē tōō lā(e).

ī = i in like.

11. oō aā ī ē ē u n m l s
 r t f.

(a) f of af if ef uf so fa fē
 fē fu nof mof raf lif
 neff tuff for fol far fin
 fine) fell fun fuss fat.

(b) run not tōō far. ā fin(e)
 māre) fell on moss. tē(a) is
 for mam-ma, ā nut for mē.

c - c in can; c - c in ice.

12(a) c oc uc ic xc uc co ca ci
 cē cu col cat car can col cof
 cās(e) com(e) īc(e) cān(e) lāce
 fāce rāce cēase mīc(e) cell;
 col-lar cof-fer cof-fē nīc(e).

(b) com(e) tō sē ā nīc(e) cās(e).

cof-fē is in ā can.

ā cat can ēat mīc(e).

a - a in ball;

ū - u in bull and -u in use.

13(a) b ob ab ib eb ub bo ba bi
 bī be bu ban bill bell būll
 nob mob rub fob cab bat

6
bun ball bone) bare) bear
boot robe); but-ter ban-ner
(b) a fat bull can not run
far; beef is nice to eat;
a bat is for tom, a ball
for me.

14(a) d od ad id id ed ud
do do da di du doll dāte)
dol den dām(e) dull lad
led leād red cod bad bid
fāde) bud sīde) sad sā(id.
(b) sam is not a bad lad.
do not be so dull, it is of
no use). ro-ses are) red.

oō aā a iū I ē u ū n

m l s r t f c c b d h.

15(a) h ch ah eh ho ha hū

hē has hill ham her

half hēar hot hose) hen

hot hūre) hēre) hut hoc.

(b) tēad mē tō ā hut; it is

on ā hill, nēar hēre.

ten men sat in ā hall

and ālē) some) mut-ton.

g - g in go; ġ - g in gem.

16(a) g og ag ig eg ug go

ga gi ġi ġe dog naq leg

gar baq dig big faq tug

log gall get got gāte, gōōse
 gem āge cāge rāge sāge
 (hūge qin gar-den qin-ger.

16) Sam had ā big dog,
 it ran af-ter ā hāre.
 his sis-ter has tāce and
 ā fine gem; her āge is
 not great, but mīne is less.

17(a) p op ap ip ep up
 po pa pū pē pū nap
 map lip sap pin pen
 pit peg pig fop pūle
 pāle pūt top pūe rope
 so(ap) pope pāce pāēce

9

pēace pāge, pa-pa pā-per.
(b) get mē ā pin tō pūt
in tō his tie.

pa-pa got mē ā nūge)
pet-dog, it is so nēat.

18(a) v ov av iv īv ev ēv
uv vo va vi vī ve vē vu
van vat love) hāve) live)
life give) vīce voice five)
dove) mōve) siēce) tēave).

(b) five men sat on ā vat.
I hāve ā dove, it can live
on rīce. an ov-en is hot.
give mē ā pen and ā map,
and tēave mē ā-lone.

ou and ou - ou in house.

19(a) w r, Vow ou) a(u) wo(e).
 wa, wi wē wet web wig
 was (whō what whip (write)
 wōd wōuld wer(e) where(e)
 cow bow bow) now rout
 row) owl fowl win-ter
 win-ner wa-ter wō-man.

(b) Now I will not go
 out, for it is wet we had
 no a(w) and no saw) in
 our house(e). a hūgh) wall
 was built on a low) hill.
 a cow has twō horns.

ew - u in use.

20. o ō O a ā a i ī I e ē u ū
 ou ow aw n m l s S r t
 f c c C b d h g q p v w k c k.
 (a) k c k o k (e) o c k ā k (e) a c k
 i k e i c k ē k (e) e c k ū k (e) u c k
 k ā k ē k ī p o k e r o c k c ā k e
 s a c k l i k e s i c k w ē a k w ē e k
 d e c k d ū k e l u c k m ā k (e)
 k ā t (e) k ū t (e) b ō o k l ō o k k i s s
 w i c k (k n i f e) (k n o w) (k n i g h t)
 n e w f e w d e w p e w r i g h t.
 (b) m ā k e a n i c e c ā k e f o r k ā t e,
 w h e r e i s a k n i f e t o c u t i t?

I (know) Clāre) has a
 new bōok, it lōoks well.
 I have a kīte). wē dō
 not like wine but milk.

21(a) th Th A-a; tho tha
 thī thē thu oth ath ith
 eth uth thin then than
 thēē that this those thēse
 thus there their with
 lath lāthe) pith death
 path Seth mo-ther
 fa-ther le(a)-ther.

(b) This path will lēad
 to thē rock; is it stēep?

Seth please take me
there. I would, but I
have no time. That
lath is thin, it will break.

A daughter loves
her father and mother.

Their friends often
call on them.

22(a) sh osh ash ish

esh ush sho sha.

Shi she shu nash

mash mesh dash

sash rash fish push

ship shut bush rush

sho(e) shock shall should
wish hush sun-shine.
(c) I shall not rush
in to the bush.

Our māid has broken
the dish, she has a red sash.
The fine ship will
dash a-gainst the rock.

23(a) j J jo ja ji je ju
jot jet Jim John jut
Jane jog Job jar
wage cage rage.

(b) Jane, get me a jug of
milk and the jar with jam.

The parrot in its cage
got in-to a rage.

24(a) x X or ax ix ex
ux box axe) was vex
mix six fix sex tax
fox lax ox-en ex-pense.

(b) please give me
six pence) to get a box.
The axe), saw) plane
and ham-mer are used
to build a house.

The ox would kick Sam
if he were to vex him.

y Y = y in yes and in very
y = y in thy.

25. Oō a ā a A I ī ē ē

u ū U ou ow a(w) ew n

m l s I r t I f c c C

b d h g ġ p v V w k

ck th Th sh Sh j j x.

(a) y Y. yo yē yōū
yon yes yet yell by ty
ny my dy ly by thū
dye whū buū shū rye
boy biū sy ma-ny ve-ry
luc-ky six-ty man-ly mer-
ry bad-ly tru-ly sad-ly the-ry
kē-ry sā-ry dā-ry).

(c) You should learn
your lesson very well.
many boys have fine toys.
I will buy a nice doll
for our baby. wash your
hands and face. Can
you read and write a letter?

q 2 qu - cw or kw.

26(a) L-I Quo qua qui
que quoth quaff quack
quill quit quick quell
quash Quēn quēer
quite quī-et li-quid.

(b) Let us run quickly
to see the Quēn.

This quiet man is not
 a quack, but he has a
 queer look. You are right.
 I hope your mother is
 quite well. Yes Sir; thank you.

27(a) z Z oz az iz ez uz zo
 za zi ze zu buzz quizz fizz
 size teaze prize breeze.

(b) Victor should not
 teaze the kitten.

You will receive a
 book of good size as a
 prize, if you study
 with zeal.

ch tch = ch in church;

dge - dge in lodge.

28(a) G - g, ch tch dge
 otch atch itch etch utch
 odge adge idge edge udge
 rich much such notch
 lodge ditch fetch hatch
 latch badge judge ridge
 budge ledge which
 church ache Christ
 chair Charles yacht.

(b) The rich merchant
 does not keep his money
 in his lodge, but in a

safe in the bank.

Charles be quick and
fetch my latch-key
from my draw-ers.

ng = ng in sing;

au, ou = a; ugh = ff

tion = shon; ph = f.

29(a) N = n M = m H = h

nang sing wing
song tongue bring fling
thing think bank ought
naught brought fought
thought caught taught

sought bough plough
 dough cough rough
 ē-nough though thrōugh
 tho-rough bo-rough
 por-tion cau-tion lo-tion
 mo-tion phī-al pro-phēt
 child chil-dren lit-tle
 ap-ple tā-ble word world
 stick staff snow snā(yl
 aunt bro-ther sis-ter.
 (6) Hūgh's cau-tion
 dūr-ing plāy is grēāt,

he is not rough but merry.

The little bird which
is sit-ting on a high
tree, is sing-ing dūring
a por-tion of the dāy). -
do not leave the car-
riage while the train
is in mo-tion, you
might fall and be kil-led.

30. 1. Oh, I love the
mer-ry sun-shine;
It mākes my heart
so gāy

To hear the sweet birds
sing-ing.

On their sum-mer ho-
li-day. _____

2. Oh I love the merry
sun-shine;

The dew-y morn-ing
hour,

With ro-sy smiles ad-
vanc-ing

Like a beau-ty from
her bow-er. _____

3. Oh, it charms the
soul from sad-ness,
It sets the spi-rit
frēe;

The sun-shine is
all beaū-ty
Oh, the mer-ry sun
for me!

(b) The Lord's Prayer.

Our Fa-ther, which art
in heav-en, Hal-low-ed
be thy name. Thy

king-dom come. Thy
will be done in earth,
as it is in heaven. Give
us this day our daily
bread. And forgive us
our tres-pass-es as we
for-give them that tres-
pass against us. And
lead us not in-to temp-
ta-tion, but de-liver us
from evil: for thine is
the king-dom, and the
pow-er and the glo-ry for
ever and ever. Amen.

31(a) o o a ā a i ī e ē u ū

O A I E U

n m l s r t

N M L S R T

f c e b d h

F C B D H

g q p v w k

G Q P V W K

j x y q z

J X Y Q Z

(b) one 1, two 2,

three 3, four 4,

five 5, six 6,

sev-en 7, eight 8,
 nine 9, ten 10,
 e-lev-en 11, twelve 12,
 twen-ty 20, thir-ty 30,
 for-ty 40, hun-dred 100,
 thou-sand 1000,
 Sun-day Mon-day
 Tues-day Wed-nes-day
 Thurs-day Fri-day
 Sa-tur-day.

32. Ann, A-dam, A-si-a,
 Ben, Bet-sy, Bri-tain,
 Clare, Charles, Cam-bridge,

Do-ra, Da-vid, Do-ver,
 Eve, Ed-ward, Eng-land,
 Frank, Flo-ra, Ffolk-stone,
 George, Ger-trude, Grēen-wich,
 Helen, Hen-ry, Har-wich,
 I-da, Is-aac, Ire-land,
 Jane, Jāmes, Ja-mā(i)-ca,
 Kāte, Kent, Kings-ton,
 Lil-ly, Lew-is, Lon-don,
 Mā-ry, Mo-ses, Mal-ta,
 Nan-cy, Nep-tūne, Nor-folk,
 Ot-to, Ol-ive, O-der,

Paul, Phæ-be, Pa-ris,
 Que-bec, Quēens-town,
 Rose, Robert, Rich-mond,
 Sa-rah, Ste-phen, Se-vern,
 Thē-o-dore, Thames,
 Ur-ban, Ur-sa-la, Up-ton,
 Vic-to-ri-a, Ve-nice,
 Win-nie, Wil-li-am, Wales,
 Xer-xes, Xer-es,
 York, York-shire,
 Ze-cha-rī-ah, Zu-rich.

Key.

a = a in man, and -a in far.

ā = a in fate; a = a in ball.

e = e in bed; ē = e in be.

i = i in pin and in bird;

ī = i in like.

o = o in on, so; ō = o in to.

u = u in nun.

ū = u in full and u in use.

y = y in yes; ŷ = y in thy.

ou and ow = ou in house.

au, aū and ou = a; ew = ū.

c = c in can; ċ = c in ice.

g - g in go; ġ = g in gem.

ch tch = ch in church.

dge - dge in lodge.

sh = sh in she.

th = th in that and these.

qu - cw or kw = quick.

ng = ng in sing.

tion = shon, - portion.

ph - f - phial.

ugh = ff - rough.

A letter or letters that are not sounded are put in brackets:

sē(a), tho(ugh).

SECOND PART. SECTION A.

o n a m i l u s r.

o n a m i l u s r.

o = o in so.

1—o n on nō.

a = a in man and = a in far.

2—a an na nan.

3—m om am mo ma man
mam-ma.

i = i in pin.

4—i in im ni mi nim min.

$\bar{a} = a$ in fate.

5(a)—l ol al il lo la li nol mal
nil mil.

(b)—lo ā man in ā mill.

$e = e$ in bed ; $\bar{e} = e$ in be.

6(a)—e en em el ne mē le lē men
nel mē(a)n mē(a)l.

(b)—men in an inn.

$u = u$ in nun.

7—u un um ul nu mu lu nun num
lum nul lull.

8(a)—s os as is es so sa si se sēē
sē(a) son sam sill sell sum

miss less moss lass nos.

(b)—men sēē sam on ā sill.

is moss in ā sē(a) ? no.

9(a)—r or ar ir er ur ro ra ri re rē
ru roll ran rim rum nor mor(e)
mēr(e) ar(e) mār(e) sor(ē) rōs̄(e).

(b)—sell mē som(e) moss or ā rōs̄(e).

t f c b d n g I S

t f c b d h g S S

ō = o in to.

10(a)—t ot at it et ut to ta ti te tu
not lot lit let mat sat nut

tom tell tin ten te(a) toss tun
tor(e) tar tan tāl(e) lāt(e)
māt(e) ; mutton.

(b)—mē(at) is no mē(a)n mē(a)l.

sit not on a mat.

ten men sat on ā tun.

tell tom not tō bē tōō lāt(e).

ī = i in like.

11—o ō a ā i ī e ē u n m l s r t f.

(a)—f of af if ef uf fo fa fī fē fu
nof mof raf lif neff tuff for fol
far fin fīn(e) fell fun fuss fat.

(a)—run not tōō far. ā fīn(e)
mār(e) fell on moss. tē(a)
is for mam-ma, ā nut for me,

c = c in can; c̄ = c in ice.

12(a)—c oc ac ic ec uc co ca cī cē
cu cot cat car can col cof
cās(e) com(e) ic̄(e) cān(e) lāce
fāce race cē(a)se mīc̄(e) cell;
collar cof-fēē nīc̄(e).

(b)—com(e) to sēē a nīce cās(e).

cof-fēē is in ā can.

ā cat can ē(a)t mīce.

a = a in ball;

ū = u in bull and = u in use.

13(a)—b ob ab ib eb ub bo ba bi
bī be bu ban bill bell būll
nob mob rub fob cab bat bun
ball bon(e) bar(e) b(e)ār bōōt
rob(e); but-ter ban-ner.

(b)—ā fat būll can not run far;
bēēf is nīce tō ē(a)t.

14(a)—d od ad id īd ed ud do dō
da dī dū doll dāt(e) dot den
dām(e) dull lad led lē(a)d red
cod bad bid fād(e) bud sīd(e)
sad sā(i)d.

(b)—sam is not ā bad lad. Dō not
bē so dull, it is of no ūs(e).
ro-ses ar(e) red.

o ō a ā a i ī l e ē u ū n m l s r t f c c
b d h.

15(a)—h oh ah eh ho ha hī hē has
hill ham her ha(l)f hēar hot

hos(e) hen hot hār(e) hēr(e),
hut hoc.

(b)—lē(a)d mē tō ā hut; it is on
ā hill, nē(a)r hēr(e). Ten men
sat in ā hall and āte som(e)
mut-ton.

g = g in go; ġ = g in gem.

16(a)—g og ag ig eg go ga gi ġi ġe
dog nag leg gar bag dig big
fag tug log gall get got gāt(e)
gōōs(e) ġem āġe rāġe sāġe
(h)ūġe ġin gar-den ġin-ger.

(b)—Sam had ā big dog, it ran
af-ter ā hāre. His sis-ter has

lāce and ā fīne gēm; her āge
is not greāt, but mīne is less.

p v w k j x y q z

p v w k j x y q z

17(a)—p op ap ip ep up po pa pī
pē pū nap map lip sap pin
pen pit peg pig fop pīle pāle
pūt top pīe rope so(a)p pope
pāce p(i)ēce pē(a)ce pāge,
pa-pa pā-per.

(b)—get mē ā pin tō put in-tō
his tīe. Pa-pa got mē ā
nīc(e) pet-dog, it is so nē(a)t.

18(a)—v ov av iv īv ev ēv uv vo va
 vi vī ve vē vu van vat lov(e)
 hāv(e) liv(e) līf(e) giv(e) vīc(e)
 fīv(e) dov(e) mōv(e) si(e)v(e)
 lē(a)ve.

(b)—five men sat on ā vat. I
 hāve ā dove, it can live on
 rīce. An oven is hot. Give mē
 ā pen and ā map, and lē(a)ve
 mē ā-lone.

V O C T A J X Y

V O C T A J X Y

ou and ow = ou in house.

19(a)—w v, Vow o(w) a(w) wo(e) wā
 wī wē wet web wig was (w)hō

w(h)at w(h)ip wōōd wō(ul)d
 were w(h)er(e) cow how bo(w)
 now rout ro(w) owl fowl;
 win-ter win-ner wa-ter wō-man

(b)—I will not go out, for it is wet.
 we had no a(w)l and no sa(w)
 in our hous(e). A hī(gh) wall
 was (bu)ilt on a lo(w) hill. A
 cow has t(w)ō horns.

ew = ū in use.

20—o ō O a ā a i ī I e ē u ū ou ow
 a(w)n m l s S r t f c c C b d h g
 ġ p v w k ck.

(a)—k ck ok(e) ock āk(e) ack īk(e)
 ick ēk(e) eck ūk(e) uck kā kē

kī poke rock cāke sack like
 sick wē(a)k wēēk deck dūk(e)
 luck māk(e) kāt(e) kīt(e) bōōk
 lōōk wick kiss (k)nīf(e) (k)no(w)
 (k)nī(gh)t new few dew pew.

(b)—māke a nīce cāke for kāte;
 w(h)ere is a (k)nīfe tō cut it?
 I know Clār(e) has a new bōōk,
 it looks well. I have a kīt(e).
 wē dō not like wīne but milk.

21(a)—th Th A a; tho tha thī thē thu
 oth ath ith eth uth thin then
 than thēē that this those thēse
 thus there the(i)r with lath
 lāthe pith de(a)th path Seth

mother father le(a)-ther.

(b)—This path will lē(a)d tō thē
 rock. Is it steep? Seth
 plēase tāke me there. I
 wō(u)ld, but I have no time.
 That lath is thin; it will
 breāk. A da(ugh)-ter loves
 her father and her mother.
 The(i)r fr(i)ends of-(t)en call
 on them.

22(a)—sh osh ash ish esh ush sho sha.
 Shī she shū nash mash mesh
 dash sash rash fish pūsh ship
 shut būsh rush shō(e) shock
 shall shō(u)d wish hush sun-
 shīne.

(b)—I shall not rush in-tō thē būsh.
 Our mā(i)d has bro-ken the
 dish; she has a red sash. Thē
 fine ship will dash a-gā(i)nst
 thē rock.

23(a)—j J jo ja jā ji je ju jot jet Jim
 Jo(h)n jut Jāne jog Job jar
 wāge cāge rāge.

(b)—Jāne get mē a jug of milk and
 thē jar with jam. Thē par-rot
 in its cāge got in-to a rāge.

24(a)—x X ox ax ix ex ux box ax(e)
 wax vex mix six fix sex tax
 fox lax ox-en ex-pense.

(b)—Plē(a)se give mē six penc(e)
to get ā box. Thē axe, sa(w),
plāne, and ham-mer are ūs(e)d
to b(u)ild a house. Thē ox
wō(ul)d kick Sam if he were
tō vex him

y, Y; = y in yes and in very; $\bar{y}$ = y in th $\bar{y}$.

25—O ō a ā A l i ī e ē u ū. U
ew ow a(w) ew n m l s S r t
T f c c C b d h g ġ p v V w k
ck th Th sh Sh j J x.

(a)—y Y. yo yē y(o)ŭ yon yes yet
yell by ty ny my dy ly by thy
dye w(h)y b(u)y shy rye boy
bu-sy ma-ny ve-ry luc-ky

six-ty man-ly mer-ry bad-ly
trū-ly sad-ly the(y) hē(y) sā(y)
dā(y).

(b)—Yō(u) shō(ul)d le(a)rn yō(u)r
les-son ve-ry well. Ma-ny boys
have fine toys. I will b(u)y a
a nice doll for our ba-by.
Wash yōūr hands and fāce.
Can yōū rē(a)d and (w)rīte a
let-ter?

Q L Z G N M H W

Q L Z G N M H W

q Q qu = cw or kw. L = l.

26(a)—Qui qua qui que quoth quaff
quack quill quit quick quell

quash Queen quēer quite qui-et
li-quid.

(b)—Let us run quick-ly tō sēē thē
Quēēn. This qui-et man is not
a quack, but hē has a quēer
lōōk. You are rī(gh)t. I
hope yō(u)r mo-ther is quīte
well. Yes, Sir, thank yō(u).

27(a)—z Z oz az iz ez uz zo za zi ze
zu buzz quiz fizz sīze tē(a)ze
prīze brēēze.

(b)—Victor shō(ul)d nct tē(a)zē the
kit-ten. You will re-cē(i)ve a
book of good sīze as a prīze, if
you stu-dy with zeal.

ch tch = ch in church ; dge = dge in lodge.

28(a)—G = g, ch tch dge otch atch
etch utch odge adge idge
edge udge rich much such
notch lodge ditch fetch hatch
latch badge judge ridge budge
ledge w(h)ich church āc(he)
C(h)rīst chā(i)r Charl(e)s ya(ch)t

(b)—The rich mer-chant do(e)s not
keep his mo-ney in his lodge,
but in a safe in the bank.
Charles be quick and fetch my
latch kē(y) from my dra(w)ers.

ng = ng in sing ; au, ou = a, ugh = ff ;

tion = shon ; ph = f.

29(a)—N = M m = H h nang sing

wing song teng(ue) bring fling
 thing think bank ou(gh)t
 nau(gh)t brou(g)ht fou(gh)t
 thou(g)ht cau(g)ht tau(gh)t
 sou(gh)t bou(gh) plou(gh)
 dou(gh) cough rough ē-nough
 tho(ugh) thrō(ugh) tho-ro(ugh)
 bo-ro(ugh) por-tion cau-tion
 lo-tion mo-tion phī-al pro-phet
 child child-ren lit-tle ap-ple
 ta-ble word world stick staff
 snow snā(i)l a(u)nt bro-ther.

(b)—Hū(gh)'s cau-tion dūr-ing play
 is great, he is not rough but
 mer-ry. The lit-tle bird, w(h)ich
 is sit-ting on a hī(gh) trēē, is
 sing-ing dūr-ing a por-tion of

the dā(y). Do not lē(a)ve the
 car-ri(a)ge while the trā(i)n is
 in mo-tion, yōū mī(ght) fall
 and be kil-l(e)d.

30(1)—Oh, I love the mer-ry sun-shīne,
 It mākes my h(e)art so gāy ;
 To hear the swēēt birds sing-ing
 On the(i)r sum-mer ho-li-dāy.

(2)—Oh, I love the mer-ry sun-shine;
 The dew-y morn-ing hour,
 With rosy smīl(e)s ad-van-cing,
 Like a b(ea)ū-ty from her
 bower.

(3)—Oh, it charms the so(u)l from
sad-ness,

It sets the spi-rit frēē ;

The sun-shine is all b(ea)ū-ty ;

Oh, the mer-ry sun for me.

THE LORD'S PRAYER.

(b)—Our Fa-ther which art in
heav-en. Hal-low-ed be thy
name. Thy king-dom come.
Thy will be done in earth, as
it is in heav-en. Give us this
day our dai-ly bread. And
for-give us our tres-pass-es as
we for-give them that tres-pass
against us. And lead us not
in-to temp-ta-tion, but de-liv-er

us from e-vil; for thine is the
king-dom, and the pow-er and
the glo-ry for ev-er and ev-er.
A-men.

31 (a)—o ō a ā a i ī e ē u ū

O A I E U

n m l s r t

N M L S R T

f c g b d h g

F C B D H G

p v w k j x

P V W K J X

x y q z.

X Y Q Z.

(b)—one 1, t(w)o 2, thrēē 3, four 4,
 fīve 5, six 6, sev-en 7, e(igh)t 8,
 nīne 9, ten 10, e-lev-en 11,
 twelve 12, twen-ty 20, thir-ty 30,
 for-ty 40, hun-dred 100, thou-
 sand 1000.

Sun-dāy Mondāy Tū(e)sdāy
 We(d)-n(e)s-dāy Thurs-dāy
 Frī-dāy Sa-tur-dāy.

32—Ann A-dam A-si-a
 Ben Bet-sy Bri-tain
 Clāre Charles Cam-bridge
 Do-ra Da-vid Do-ver
 Eve Ed-ward Eng-land
 Frank Flo-ra Fo(l)k-stone
 G(e)orge Ger-trude Green-(w)ich

Hel-en	Hen-ry	Har-(w)ich
I-da	Is-aac	Ire-land
Jāne	James	Ja-mā(i)-ca
Kāte	Kent	Kings-ton
Lil-ly	Lew-is	Lon-don
Mā-ry	Mo-ses	Ma-l-ta
Nan-cy	Nep-tūne	Nor-folk
Ot-to	Ol-ive	O-der
Pa(u)l	Phœ-be	Pa-ris
Que-bec	Quēēns-town	
Rose	Ro-bert	Rich-mond
Sā-rah	Ste-phen	Se-vern
Thē-o-dore	Thames	
Ūr-ban	Ur-sa-la	Up-ton
Vic-to-ria	Ven-ice	
Win-nie	Wil-li-am	Wāles
Xer-xes	Xer-es	
Ze-cha-rī-ah	Zu-rich.	

SECOND PART. SECTION B.

EASY READING LESSONS.†

1.—BREAD.*

Bread is made of dough, dough of flour, flour of corn. Corn grows in the field. The far-mer sows corn, and God caus-es it to grow by send-ing rain.

2.—MILK.

We get milk from the cow ; it is sweet, and chil-dren like to drink it. The rich-est part of milk is called cream. Of cream we make but-ter. But-ter is put up-on bread. We like bread and but-ter. Of what is cheese made ? Por-ridge is made of milk and flour.

3.—MEAT.

Meat we get from the ox, the calf, the pig, the stag, the deer, the fowl, the goose. Men-tion the names of oth-er an-i-mals whose flesh we eat. Meat is whole-some, and gives strength. Child-ren need less meat than grown up peo-ple.

† The Easy Reading Lessons, from 1 to 27, are free translations of lessons taken from the "Fibel," or first reading book used in Württemberg.

* NOTE.—All these exercises must also first be copied by the pupils, and later written from dictation.

4.—FRUIT.

Fruit grows on the trees. Do all trees bear fruit? Name one of the trees which bear fruit. When is fruit ripe? Is fruit good to eat if it is not ripe? Ci-der is made from ap-ples. Ci-der is sweet, it is not so strong as wine.

5.—THE CHER-RY.

The cher-ry is red, and of-ten black. It gets ripe in May. Who likes cher-ries? In the cher-ry is a stone, and in the stone is a ker-nel. Is the ker-nel good to eat?

6.—THE PEAR.

The pear is eat-en fresh; it is also dried for win-ter; per-ry is made of it. It hangs by the stalk on the twig, the twig is on the branch, and the branch on the stem. There is no stone in the pear, what is in it in-stead?

7.—THE BER-RY.

The ber-ry grows on a shrub. It looks red, black, yel-low, and brown. There are some ber-ries which we must not eat, they cause pain and death. Be care-ful not to eat a ber-ry, un-less you know that it will not hurt you.

8.—THE HORSE.

The horse is tall, fine, and strong. Its tail is long, and has plen-ty of hair. Some horses kick ; there-fore, do not go near them. They can run very quick-ly, and with reins you can guide them, either to the right, or to the left, as you like. The horse is al-so cal-led a steed, charg-er, and cours-er. There are grey, black, white, brown, and cream col-our-ed hor-ses.

9.—THE OX.

The ox is not so tall as the horse, yet it is very strong. The ox toss-es with his horns, therefore be-ware of him ! The ox eats grass, hay, clo-ver, and straw. A yoke is put on the ox. It draws the wag-gon and the plough, but it can-not run as fast as the horse. We eat its flesh. What is the meat cal-led that we get from the ox ?

10.—THE COW.

The cow is near-ly as large as the ox, and her skin and hair look like those of the ox. She gives us milk. Some-times she also is put to the plough. The cow eats what the ox eats. What is made of the cow's skin ? and who makes it ? Is the flesh of the cow eat-en ?

* NOTE.—All these exercises must also first be copied by the pupils, and later written from dictation.

11.—THE PIG.

The pig is fond of rolling in dirt and mud. How does it look then? The flesh of the pig is eat-en. What is it cal-led? When the flesh of the pig is salt-ed and dried, it is cal-led ba-con or ham. Which do you like the best, ba-con or ham? Ba-con is oft-en ea-ten for break-fast. Lard is made from the fat of the pig.

12.—THE SHEEP.

The sheep is a very tame an-i-mal. Its hair is cur-ly, and is cal-led wool. Yarn is made of wool, and cloth made of yarn. Young sheep are cal-led lambs. They are very gen-tle and tame. They do not kick, or bite, or toss you. They will eat bread out of your hand. What is made of the skin of the sheep and of the lambs.

13.—THE DOG.

The dog is faith-ful. He is o-be-di-ent to his mas-ter. E-ven if his mas-ter beats him, he still re-mains faith-ful to him and pro-TECTS him a-gainst his e-ne-my. He guards the house at night and keeps off thieves and bur-glars. The hound is ta-ken to the chase. There he scents the stag, the deer, the fox, and what else? Did you ev-er see a dog swim in wa-ter? If you throw a stick in-to the wa-ter, what will the dog do?

14.—THE CAT.

The cat caus-es the child much fun by its play. But do not trust it, it is false. It scratch-es if it is teaz-ed. The cat is fond of meat, and steals it when it can. It catch-es mice in the house and out of doors and eats them.

15.—THE GOOSE.

The goose is said to be stu-pid; but she is ve-ry use-ful to us. We eat its flesh. We get the quill, with which we write, from the goose, and her fea-thers make very soft beds. She lays large eggs, which are good to eat. There-fore, do not des-pise the goose, though she may be stu-pid!

16.—THE FOWL.

The fowl is of great use to us. Du-ring sum-mer the hen lays an egg al-most ev-e-ry day. Eggs are boil-ed, and eat-en; we al-so fry them. The flesh of a young fowl is ten-der. It may be boil-ed then to get chick-en broth. The hen scratch-es in heaps of sand and rub-bish in search of food. What is the hen fond of? Has she a nest? The cock crows ear-ly in the morn-ing. Did you ev-er hear it and then get up?

17.—THE STORK.

The stork has long legs. He is stand-ing on the high roof, for there he makes his nest. He flies a-cross the mea-dows and a-bout the swamp ; there he looks for food, and takes it to his young ones. Do you know what the stork is fond of ? In au-tumn he goes a-way from us far o-ver the land and sea. In March he re-turns and seeks his old nest. Then chil-dren cry out mer-ri-ly, " The Stork has re-turn-ed ! "

18.—THE DRESS.

The dress pro-TECTS the bo-dy a-gainst cold, rain, and wind. It is made of cloth and oth-er ma-te-ri-als, which are wo-ven out of yarn and cot-ton. What is the man cal-led who makes cloth, and what do we call those who make cot-ton goods ? Cloth is blue, yel-low, gray, red, white, black, green, brown, and o-ther co-lours. It can be dy-ed just as peo-ple like to have it.

19.—THE SHIRT.

The shirt is made of li-nen or cot-ton. Li-nen is made of flax, and cot-ton of the cot-ton plant. Flax grows in the field ; cot-ton is the down of the cot-ton tree, which does not grow in Eng-land, but in warm-er coun-tries. Of flax and cot-ton thread and yarn are spun. Thread and yarn are wo-ven into cloth. How is li-nen made white ?

20.—THE STOCK-ING.

The stock-ing is made of yarn. Yarn is spun in the mill. For-mer-ly it was spun by hand. Stock-ings keep the feet warm, and pre-vent them from be-ing rub-bed by the boots and shoes. Girls must learn to mend their stock-ings.

21.—THE SHOE.

Shoes are made of lea-ther or cloth. Who makes shoes and boots? Boots and shoes pro-tect the foot a-gainst dust, dirt, and wet. Has the horse shoes on his feet also?

22.—THE HAT.

The hat is a co-ver-ing for the head. It is made of silk, felt, straw, and of what be-sides? What is felt made of? The hat is gen-er-al-ly round; but there are hats which are not round. Has an an-i-mal any cloth-ing? What sort of cloth-ing has the dog, the sheep, the bear, the goose, the frog, the rab-bit?

23.—THE TABLE.

The ta-ble stands in the room. The man, the wom-an, the child, eat at the ta-ble. A well be-haved child does not stand, sit, or lie upon the ta-ble; nei-ther does he lay the arm or foot upon it; that would be rude.

24.—THE CHAIR.

The chair stands in the room by the wall, and at the ta-ble. It is made of wood, and has four legs, a seat, and a back. Peo-ple sit up-on the chair to eat or drink, and when they are tired. Al-so those who write, paint, or draw sit up-on chairs. Who makes the chairs and ta-bles ?

25.—THE BENCH (FORM).

The bench stands a-gainst the wall. Peo-ple sit up-on it, and some-times they lie up-on it if they are ve-ry tired.

26.—THE STAR-LING.

The old far-mer Jones had in his room a star-ling that could speak a few words. If the far-mer cal-led “Star-ling, where are you ?” the star-ling cried, “Here I am.” Charles, the son of his neigh-bour, was ve-ry fond of the bird, and oft-en paid the far-mer a visit. Once, when Charles cal-led, the far-mer was not at home. So Charles caught the bird quick-ly, put it into his poc-ket and want-ed to run a-way be-fore the far-mer re-turned, but just then he en-ter-ed the door. He wish-ed to a-muse the boy, and called out, as us-u-al : “Star-ling, where are you ?” The bird from the boy’s poc-ket cal-led out as loud-ly

as he could ; “ Here I am.” Blush-ing for shame, Charles gave up the star-ling, and did not dare to show him-self any more be-fore the far-mer.

27.—THE TWO GOATS.

Two goats met on a path that led a-cross a deep tor-rent. One wish-ed to go one way, and the oth-er the op-pos-ite. “ Go out of my way,” said the one. “ You don’t mean it,” cried the oth-er, “ you go back and let me pass ; I was first on the ledge.” “ What do you think,” re-plied the first, “ I am so much old-er than you, and you ex-pect me to give way to you. No, I shall ne-ver do that.” Nei-ther would yield, each want-ed to go first. So they be-gan to fight. They put for-ward their horns and ran a-gainst each oth-er with great force. Through their vio-lent blows they both lost their foot-ing, and fell to-geth-er over the nar-row path in-to the tor-rent.

Be-ware of ob-sti-na-cy.

28.—THE DIS-O-BE-DI-ENT LAMB.

I will tell you a story a-bout a lamb. There was once a shep-herd, who had a great ma-ny sheep and lambs. He took a great deal of care of them, and gave them sweet fresh grass to eat, and clear wa-ter to drink, and when they were sick he was very good to them ; and when they climb-ed up a steep hill, and

PRIMER

OF

THE PHONIC METHOD

OF TEACHING

READING & WRITING SIMULTANEOUSLY

WITH AN

INTRODUCTION.

BY

G. C. MAST,

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PREFACE.

A good knowledge of *Reading* and *Writing* is generally admitted to be the foundation of all the other branches of knowledge. But it is not so generally understood that upon the manner in which these fundamental arts of education are acquired by the young, their progress in other studies mainly depends. And yet it might appear reasonable enough to suppose that, as the beginning is, so will be the progress and the final result.

"The results of our existing system of primary education" are pronounced by trustworthy authorities to be "a miserable failure." "Education up to the point of reading and writing to any useful purpose under present circumstances is not attained by the great bulk of the population." "It takes from six to seven years to learn the arts of reading and spelling with a fair degree of intelligence." According to the last Report of the Committee of the

Council of Education, out of a hundred pupils "only nine were presented in the fourth and higher standards."*

The cause of these failures is attributed mainly to the defective alphabet and orthography of the English language. The latter is characterised as "a labyrinth, a chaos, an absurdity, a disgrace to our age,"† and as "a mass of anomalies, the growth of ignorance and chance, equally repugnant to good taste and common sense."‡

What a vicious creature this beautiful English language is represented to be by its friends !

But what if, after all, it should prove to be only a spirited horse, a modern Bucephalus that required nothing more than proper management to be subdued and made willing to obey its leader ? Without using whip or spur for guiding it, only by means of bit and bridle, and leading it out of the distorted picture of its own shadow, the Author has succeeded in subduing it, so as to make it subservient to all his wishes.

For years it had been his wish to introduce in this country the *German, or Phonic method of teaching reading and writing simultaneously*, not yet, so far as the Author knows, practised in England. But it was not until December last that he had an opportunity of doing so in a lecture which he gave before the College of Pre-

* *Times*, July 1st, 1875.

† Sir C. E. Trevelyan,

‡ The Bishop of St. David's.

ceptors.* The favourable reception the method he advocated met there encouraged him to submit it to a larger circle of teachers and friends of education in the form of this little book. It contains an adaptation of German principles of teaching reading and writing to the English language. The only novelties in it are the "marks"—strokes, ties, dots, and brackets, to the adoption of which the Author was unintentionally driven; but their utility proved, on trial, greater than could have been anticipated. One example of the capacity of this method may suffice.

A girl not quite six years of age being taught by the Author, could read the first part of this book (in manuscript) after less than three months' instruction; the lessons lasting from 10 to 15 minutes daily.

After six months she could read any easy elementary book; and after nine months, any book within the scope of young children; and at the same time she could read letters, received from her little friends, and answer them.

An elder sister of hers, equally intelligent, but having been taught by the prevailing methods, could not read so fluently after three years' toil as her younger sister after nine months' amusement.

A large class of sixty to eighty children could, by any teacher acquainted with this method, be taught with ease *reading and writing*, intelligently, in less than twelve months.

* See *Educational Times*, January, 1875.

Should the exposition of the method in the "Introduction" not prove sufficient, the Author would be happy to explain it further before any School Board, or assembly of teachers.

At the same time he would feel obliged for any suggestion for improvements, addressed to him,

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INTRODUCTION.

THE *uncertainty of the sound* of some letters, and the *anomalies of spelling* in English are the chief obstacles to beginners in reading. And whatever may have been done by compilers of reading books in the way of arranging the words in an easy and systematic manner, no feasible method has been produced which, going to the very root of the evils, has succeeded in overcoming them. The attempts to remove them through the introduction of an altogether new or an enlarged alphabet, or through a remodelling of the spelling of the whole language, must fail on account of the double toil these methods entail of first learning quite a new, and then the usual manner of writing and spelling.

No practical man would erect a large mansion to pull it down again as soon as it is finished, and to build of its materials a smaller house for permanent and ordinary use. But it is a usual thing in building to erect a scaffold to facilitate the operations. And that is what the Author has done. In order to reach the difficulties of the English language he has introduced some external means, called here "*Marks.*" For the removal of difficulties arising from the *uncertainty* of the sound of letters he has affixed *strokes, dots* and *ties*, either above or below the letters ; and for the removal of those arising from redundancy of letters he has employed the *bracket*. He thus obtained an *ample Phonic alphabet*, without adding a single new letter, and a *simplified spelling*, without altering the orthography of a single word. As we prepare food for infants, so the English language has been merely *prepared* for

the purpose of facilitating the acquisition of the art of reading, and prepared by means which, having served their purpose, can be laid aside as easily as the scaffolding can be taken down when the building is finished, or the leading strings be left off when a child can walk. *English thus prepared* is now in a condition to have principles applied which in Germany are no longer under discussion, but are practised everywhere, underlying every sound method of teaching elementary reading: they consist in *teaching reading phonically and in the closest connection with writing*. In this German method spelling is postponed until a child can read. In teaching reading, instead of the *names* of each consonant only its *phonic value*, power or sound is given; that part, namely, which *sounds together with a vowel in each syllable*, and which we obtain by dropping entirely the *vowel sound of its name*.

The phonic value, for instance, of the letter *b* is obtained by dropping the *ee* of its name; that of *k* by dropping the *ay* of its name, &c. What is left after the dropping of the vowel sound of each consonant is hardly a sound; it becomes one in connection with the vowel of a word or syllable—whence its name *con-sonant*—a letter *sounding with a vowel*. Now, as a means of referring to them the names of the consonants are all necessary; but *spelling* or saying the names of the letters, as a means to teach reading for beginners is not only not necessary, but a grave mistake. For, as a rule, the vowel sounds of the names of the consonants do not tally with those of the words or syllables in which they occur, and must consequently cause confusion in the mind of the young. A few examples will show this clearly. If we take such easy words as *dog*, *cat*, *icy*, a child cannot possibly understand that d-o-g, as usually spelt, could sound *dog*; nor c-a-t, *cat*; nor i-c-y, *icy*. He will learn the sound of these words not from hearing them spelt, but merely from being told by the teacher, quite mechanically. Far from being pleased to discover a connection between the one

and the other, he must be puzzled about the strangeness of this kind of learning ; for spelling c-a-t would produce in his mind rather the idea of *see-a-tea*, than *cat*, and spelling i-c-y the idea of *I-see-why* than *icy*. So also o-u-r sounds *oh-you-are*, r-u-n almost *are-you-in ?*, and w-a-x almost *double-you-a-axe* ; worst of all l-a-d might be mistaken for a *lady*.

It is a serious matter thus to disappoint the young with every word they have to spell, but it is a more serious error to expect that children can learn reading easily and intelligently by this method. According to the method proposed, the child would have been taught to pronounce the letters of which *dog*, *cat*, *icy*, *our*, and *run* consist *phonically* and as described in the key, and he would thus himself produce the proper sounds of the words without further help from the teacher.

Again, words which offer generally great difficulties in consequence of the strangeness of their orthography, yield as readily to this method as the easier ones, particularly through the use of the "marks." Words like *their*, *there*, *which*, *through*, *plough*, *dough*, *beauty*, we represent the(i)r, ther(e), w(h)ich, thrō(ugh), plou(gh), do(ugh) b(ea)ūty. From the picture of each word as represented here, a child acquainted with the signs can produce the proper sound of each word with the greatest ease.

On the *close connection* of *Writing with Reading* a few words may be necessary.

In the first instance it ought to seem the most natural course that if children have to learn both *reading and writing*, they should not only learn them together, but also the former through the latter, as every word before it can be read must either have been written or printed. And if it cannot be denied that when these two sister arts are separately taught, it frequently happens that children have great difficulties in effecting their connection, it may, *prima facie*, be expected that some advantage will be gained in teaching them

simultaneously, the one through the other. Experience has proved that this is really the case.

But there is a further advantage in favour of teaching reading through writing. It has already been shown that the *sound pictures* as produced by spelling the words are distorted representations; whereas the picture of each word as written *phonically* or its *graphic picture* is always correct. Why should we not utilize this radical difference and convey our first instruction through the *eye* rather by means of well defined and correct symbols than by the *ear* by means of unintelligible and misleading *sound pictures*. And here, again, the "marks" render good service.

Difficult words being, so to say, *more marked*, make a deeper impression upon the mind of the young than the easier ones, and are thus brought almost on a level with the latter.

It is, however, not necessary for the children to copy the "marks" when they copy the words.

Those not at all acquainted with the art of teaching reading, as well as those teachers who think that the highest wisdom in teaching consists in going steadily along an old, well-trodden path of routine, will with difficulty be persuaded that so venerable a method, and one so generally followed as the spelling or alphabetic method is radically wrong and injurious. They know so well, and consider it so natural, that the letters w-h-i-c-h represent the word *which*; but to children this, as at present pronounced, is a mystery, as great as that a £5 note should represent five sovereigns, *unless they are TOLD*. And in that really all the difference lies. We wish children with their own eyes and with their own intellect to see what they have to learn, and not to make them the passive instruments of their teachers. Besides, we wish to give them while young the pure gold, and make them acquainted with our conventional contrivances when they are old enough to understand them, and also old enough not to be intellectually injured by them.

The most natural course in affixing the “marks” to letters having various sounds, appeared to the Author to examine which sound, on any page, occurred most frequently; or which was the *prevailing* sound of each of those letters, and he allowed then the usual letter to stand for that sound, whilst its *varieties*, occurring less frequently, received the “marks.”

The *prevailing* sound, for instance, of *a* is that in *man*, and *far*; the *varieties* which we have are the *a* in *fare* and that in *war*, and are represented by *ā* and *a* respectively.

The prevailing sound of *i* is not *I*, the pronoun, but *i* as it sounds in *will*, *inn*, *which*. In the Lord's Prayer, for instance, the letter *i* occurs twenty times, and in only *one* of them it has the *I* sound represented *ī*; whereas sixteen sound like *i* as in *which*, *in*, *kingdom*, &c.

Similarly, the hard sound of *c*, as in *cat*, is the *prevailing* sound; its variety, as in *mice*, is represented *c̄*.

The following additional remarks are given to enable any teacher previously unacquainted with this method to avail himself of it. Before this little book is placed in the hands of the pupils, the following exercises are recommended:—

I. Preparatory Exercises for the Eye and Hand.

1. Comparison of dots in various positions on the black board to secure that the children have accurate notions of what is meant by “above,” “below,” “right,” “left,” &c. Also drawing lines on the board by the teacher to explain such notions as a “straight line” (for horizontal), “upright” (for perpendicular), “slanting,” “slanting to the right,” “slanting up,” “round,” “crooked,” “half,” “quarter,” “thick,” “thin,” &c.

2. Drawing these lines by the pupils on their slates, first with the help of a ruler, a book, or a slip of paper; afterwards, freehand.

The order suggested to be followed is indicated at the commencement of the "Introductory Exercises." Parallel with the above must be practised the—

II. *Preparatory Exercises for the organs of Speech.*

1. Exercises in *Speaking* and *Pronunciation*, for which *object lessons*, such as are briefly sketched in the "Easy Reading Lessons," page 56, &c., afford materials.

The object of these exercises is to strengthen the children's organs of speech, to accustom them to a correct pronunciation, and to make them think.

2. Analysis of a piece of poetry *into words, syllables, and sounds.*

The pupils should commit to memory the first stanza of the subjoined piece of poetry, the teacher saying line after line slowly and distinctly, and the pupils repeating after him, both in chorus and singly.

Then the teacher should say it again line after line, stopping after every word, the children counting how often he stops, thus *learning* of how many words each line and stanza consists.

They should then say in turn, "Oh" is a word, "I" is a word, "Love" is a word, &c. So with each of the three stanzas. To effect the analysis of the words into *syllables*, the teacher would let the children find out that words, for the utterance of which we have to make only *one* effort, like "Oh," "I," "love," "the," &c., consist of *one* syllable; while those for the utterance of which we have to make two, three, or more efforts, like, "mer-ry," "sun-shine," "ho-li-day," consist of *two, three, or more* syllables. As in the analysis of the lines into words, the pupils, one after the other, will say of how many syllables each word consists. Lastly, the syllables are resolved into *sounds*. The teacher again, in the

first instance, would pronounce slowly and distinctly a syllable consisting of more than one sound, l-o-ve, when the pupils will have no difficulty in discovering that the word "love" consists of *three sounds*, l-o-ve; the syllable "mer," of the three, "m-e-r;" ry of two, r-y; "sun" of three, s-u-n; "shine" of three, sh-i-ne; "it" of two, i-t; "makes" of four, m-a-k-e-s, &c., and so on with every word. In this manner the whole piece of poetry will be analysed into *words, syllables, and sounds*. We subjoin the complete analysis into *words, syllables, and sounds*, of the piece of poetry. That into words being self-evident, the lines marked (1) indicate the *syllables*, and the lines (2) show the *sounds*.

(1)—Oh, I love the mer-ry sun-shine!

(2)—O, I l-o-v(e) th-e m-e-r-r-y s-u-n-sh-i-n(e)!

(1)—It makes my heart so gay,

(2)—I-t m-a-k(e)s m-y h-ea-r-t s-o g-a-y,

(1)—To hear the sweet birds sing-ing

(2)—T-o h-ea-r th-e s-w-ee-t b-i-r-d-s s-i-ng-i-ng

(1)—On their sum-mer ho-li-day.

(2)—O-n th-ei-r s-u-m-m-e-r h-o-l-i-d-a-y.

(1)—Oh, I love the mer-ry sun-shine!

(2)—O, I l-o-v(e) th-e m-e-r-r-y s-u-n-sh-i-n(e)!

(1)—The dew-y mor-ning hour;

(2)—Th-e d-ew-y m-o-r-n-i-ng (h)ou-r;

(1)—With ro-sy smiles ad-van-cing,

(2)—W-i-th r-o-s-y s-m-i-l(e)s a-d-v-a-n-c-i-ng,

(1)—Like a beau-ty from her bow-er.

(2)—L-i-k(e) a b-eau-t-y f-r-o-m h-e-r b-ow-e-r.

- (1)—Oh, it charms the soul from sad-ness,
 (2)—O, i-t ch-a-r-m-s th-e s-ou-l f-r-o-m s-a-d-n-e-ss,
 (1)—It sets the spi-rit free;
 (2)—I-t s-e-t-s th-e s-p-i-r-i-t f-r-ee;
 (1)—The sun-shine is all beau-ty,
 (2)—Th-e s-u-n-sh-i-n(e) i-s a-ll b-eau-t-y,
 (1)—Oh, the mer-ry sun for me.
 (2)—O, th-e m-e-r-r-y s-u-n f-o-r m-e.

Teachers not experienced in analysing words into sounds, and who may be diffident in performing the operation with other words, will notice that it really consists in nothing but pronouncing each word so slowly as to render its constituent sounds discernible by detaching the one from the other. And this slow pronunciation is the key, so to say, of the constituent sounds of each word, and can be applied readily by any teacher after a little practice.

The shorter or longer practice of the "Preparatory Exercises," depending entirely upon the degree of mental development of the children to be taught, must be left to the judgment of the teacher, who might even dispense with them almost entirely in teaching a small class of intelligent children. With large classes they have the invaluable advantage of preparing all the pupils so as to secure with most of them rapid progress in the main objects:—

III. *Reading and Writing.*

In introducing these, the teacher will write on the black board the letter *o*, the pupils copy it, and call it *o*. Then the letter *n* is written on the board, called *n*, not *enn*, and again copied by the children. Then the combinations of these letters *on* and *no* are written on the board, and are read and copied by the children.

After they have thus learned the first lesson in reading and writing *from the board*, then only the little book should be placed in their hands, and they will go over the same lesson again from the book. In a similar manner every other lesson must be treated, following closely the course of the book. It is, however, not necessary for the children to write the *whole of the longer lessons* the first time the course is gone through; the part marked (a) only of these lessons may prove sufficient. The rest, marked (b), may be written by them when the course is gone through for the second or third time.

From the plan of the work it will be clear that the beginner has only to deal with *one kind of letters* both for *writing and reading*. This has the advantage of avoiding confusion; and until a child has perceived that reading is the easiest and most natural process of the world, nothing ought to be introduced which might prove a stumbling block to him. But it must be left to each teacher to decide whether to postpone the reading of the *second part*, which contains the materials of the first in letter-press characters, until the first is completed, or until the child is about half-way through the first. The rest of the method is sufficiently indicated in the book at the various stages. Children who have mastered this little book can continue their studies by reading any good elementary reading book, by copying, writing from dictation, spelling, &c.

On no account should the pupils be hurried on to the next lesson before they have completely mastered the preceding one. It is also of the utmost importance that the teacher should require his pupils, at an early stage, to connect the sounds of each word one with another, and not to stop after each. They must pronounce in one flow of voice, for instance, the word "wall" just as the letters are connected in writing; and it must be as little permitted to the pupils to read w-a-l-l as he would be allowed to write it in that fashion.

As a matter of course the indication of the sounds of the letters before the lessons in the text, as well as the key, are not intended for the pupils, but for the teachers ; the key serving only as a kind of index to the sounds, the pupils learn them gradually as they are introduced in the lessons.

Teaching elementary reading and writing is generally considered tedious work to teachers and pupils. Experience has proved that if these most important subjects are treated by the method recommended, and made available by the author, the task of the teachers will be greatly lessened, and the pupils will find amusement and pleasure in their first studies, while, at the same time, their intellect is expanded under the very process of laying the foundation, and of acquiring the most important key to their future studies.

the lambs were ti-red, he used to ear-ry them in his arms ; and when they were all eat-ing their sup-pers in the field, he used to sit up-on a stile and play them a tune, and sing to them ; so they were hap-py sheep and lambs. But al-ways at night the shep-herd used to pen them up in a fold.

Now they were all ve-ry hap-py, as I told you, and lov-ed the shep-herd dear-ly, who was so good to them, all ex-cept one fool-ish lit-tle lamb. And this lamb did not like to be shut up al-ways at night in the fold, so she came to her mo-ther, who was a wise old sheep, and said to her : “ I won-der why we are shut up ? I think it is ve-ry hard, and I will get a-way if I can, that I will, for I like to run a-bout where I please. and I think it is ve-ry plea-sant in the woods by moon-light.”

Then the old sheep said to her : “ You are ve-ry sil-ly, you lit-tle lamb, you had bet-ter stay in the fold. The shep-herd is so good to us, that we should al-ways do as he bids us ; and if you wan-der a-bout by your-self, I dare say you will come to some harm.” “ I dare say not,” said the lit-tle lamb. And so when the night came, and the shep-herd cal-led them all to come in-to the fold, she would not come, but hid her-self ; and when the rest of the lambs were all in the fold, and fast a-sleep, she came out, and jump-ed, and frisk-ed, and danc-ed about ; and she got out of

the field, and got into a fo-rest, full of trees, and a ve-ry fierce wolf came rush-ing out of a cave and howl-ed ve-ry loud. Then the sil-ly lamb wish-ed she had been shut up in the fold, but the fold was a great way off, and the wolf saw her, and seiz-ed her, and car-ri-ed her away to a dis-mal dark den, spread all o-ver with bones and blood ; and there the wolf had two cubs, and the wolf said to them : “ Here, I have brought you a young fat lamb.” And so the cubs took her, and grow-led o-ver her a lit-tle while, then tore her to pieces, and ate her up.

29.—THE SUN.

The sun ris-es in the east ; and when he ris-es it is day. He shines up-on the trees and houses, and up-on the wa-ter ; and ev-e-ry-thing looks spark-ling and beau-ti-ful when he shines up-on it. He gives us light and heat. He makes the fruit ri-pen. If he did not shine up-on the fields, and upon the gar-dens, no-thing would grow.

Some-times he takes off his crown of bright rays, and wraps up his head in thin clouds, and then we may look at him ; but when there are no clouds, and he shines with all his bright-ness at noon, we can-not look at him, for he would daz-zle our eyes, and make us blind ; only the ea-gle can look at him then ; the eagle, with his strong, pierc-ing eye, can look up-on

him al-ways. When the sun is go-ing to rise in the morn-ing, and make it day, the lark flies up in the sky to meet him, and sings sweet-ly in the air, and the cock crows loud to tell ev-e-ry bo-dy that he is com-ing; but the owl and the bat fly a-way when they see him, and hide them-selves in old walls and hol-low trees, and the li-on and ti-ger go in-to their caves, where they sleep all the day. The sun shines in all coun-tries, all o-ver the earth. He is one of the most beau-ti-ful and glor-i-ous crea-tures that can be seen in the whole world.

30.—THE MOON.

The moon shines to giv-e us light in the night, when the sun is set.

She is very beau-ti-ful, and white like sil-ver. We may look at her al-ways, for she is not so bright as to daz-zle our eyes, and she ne-ver scorch-es us. She is mild and gen-tle. She lets even the lit-tle glow-worms shine, which are quite dark by day. The stars shine all round her, but she seems lar-ger and bright-er than the stars, and looks like a large pearl a-mongst a great ma-n-y small spark-ling di-a-monds. When you are a-sleep she shines through your cur-tains with her gen-tle beams, and seems to say: "Sleep on, poor lit-tle tir-ed boys, I will not dis-turb you."

The night-in-gale sings to her, and sings bet-ter than all the birds of the air. She sits up-on a thorn, and sings sweet-ly all the night long, while the dew lies up-on the grass, and ev-e-ry thing a-round is still and si-lent.

THE SUN.

30.—The Moon in a sea of light.

The moon shines to give us light in the night, when the sun is set. She is very beau-ti-ful, and white like snow. We look at her al-ways for she is not so bright as the sun, and she never scorches us. She is mild and gen-tle. She lets even the lit-tle glow-worms shine, which are quite dark by day. The stars shine all round her, but she seems larger and whiter than the stars, and looks like a pale pearl among the stars. When you look at the stars and think of your own rain with her, you will be glad and come to say: "Sleep on, poor in-lit-tled boy, I will not out-rip you."

SECOND PART. SECTION C.

PIECES OF POETRY.

TO BE READ, COPIED, AND COMMITTED TO MEMORY.

1.—LITTLE THINGS.

Lit-tle drops of wa-ter,
Lit-tle grains of sand
Make the migh-ty o-cean,
And the plea-sant land.

Thus the lit-tle mo-ments,
Hum-ble though they be,
Make the migh-ty a-ges
Of e-ter-ni-ty.

Thus our lit-tle er-rors
Lead the soul a-way
From the path of vir-tue,
Oft in sin to stray.

Lit-tle deeds of kind-ness,
Lit-tle words of love,
Make our earth an E-den,
Like the hea-ven a-bove.

2.—HU-MI-LI-TY.

The bird that soars on high-est wing
 Builds on the ground his low-ly nest,
 And she that doth most sweet-ly sing
 Sings in the shade, when all things rest :
 In lark and night-in-gale we see,
 What hon-our hath hu-mi-li-ty.

3.—THE LITTLE BROOK.

You lit-tle brook, so bright and clear,
 How glad I am your voice to hear ;
 I ask you, while I watch you flow,
 Whence do you come and whith-er go ?

“I come from yon-der rocks’ re-cess,
 My course goes over moss and cress,
 My mir-ror shows to every eye
 The friend-ly pic-ture of the sky.

“Thus like a child of mer-ry mind,
 I trouble not my way to find ;
 For He who called me from the stone,
 Will be, I trust, my guide alone.”

After Göthe.

4.—GOD’S TEACH-ING.

Who taught the bird to build her nest
 Of wool, and hay, and moss ?
 Who taught her how to weave it best,
 And lay the twigs a-cross ?

Who taught the busy bee to fly
 A-mong the sweet-est flowers,
 And lay her store of ho-ney by,
 To eat in win-ter hours ?

Who taught the lit-le ant the way,
 Her nar-row hole to bore,
 And through the pleas-ant sum-mer's day,
 To gath-er up her store ?

'Twas God who taught them all the way,
 And gave their lit-tle skill ;
 Who teach-es child-ren, when they pray,
 To do His holy will.

5.—USE OF TIME.

How doth the lit-tle busy bee
 Im-prove each shin-ing hour,
 And ga-ther honey all the day,
 From every opening flower.

How skilfully she builds her cell !
 How neat she spreads her wax !
 And labours hard to store it well
 With the sweet food she makes.

In works of labour or of skill
 I would be busy too ;
 For Satan finds some mischief still
 For idle hands to do.

In books, or work, or health-ful play,
 Let my first years be past,
 That I may give, for every day,
 Some good account at last.

6.—MOR-NING HYMN.

I thank Thee, Lord, for qui-et rest,
 And for Thy care of me ;
 Oh ! let me through this day be blest,
 And kept from harm by Thee.

Oh ! let me love Thee ; kind Thou art
 To chil-dren such as I ;
 Give me a gen-tle, holy heart,
 Be Thou my friend on high.

7.—EVE-NING HYMN.

Now the sun has passed away,
 With the golden light of day ;
 Now the shades of si-lent night,
 Hide the flow-ers from our sight.
 Now the little stars on high,
 Twinkle in the mighty sky.

Father, mer-ci-ful and mild,
 Listen to Thy little child ;
 Loving Father put away
 All things wrong I've done to-day ;

Make me gentle, true, and good,
 Make me love Thee as I should ;
 Make me feel by day and night,
 I am ever in Thy sight.

Jesus was a little child,
 Make me like Him meek and mild.
 Heav-en-ly Father, hear my prayer,
 Take Thy child unto Thy care.
 Let Thy angels good and bright,
 Watch around me through the night ;
 Keep me now, and when I die,
 Take me to the glo-ri-ous sky.
 Father, mer-ci-ful and mild,
 Listen to Thy little child.

8.—WE ARE SEVEN ;

OR A CHILD'S NOTION OF DEATH.

A sim-ple child
 That light-ly draws its breath,
 And feels its life in ev-ery limb,
 What should it know of death ?

I met a lit-le cot-tage girl,
 She was eight years old, she said ;
 Her hair was thick with many a curl
 That clus-ter-ed round her head.

She had a rus-tic wood-land air,
 And she was wild-ly clad :
 Her eyes were fair, and very fair,
 Her beauty made me glad.

“Sis-ters and broth-ers, lit-tle maid,
 How many may you be?”

“How many? Sev-en in all,” she said,
 And, won-der-ing look-ed at me.

“And where are they? I pray you tell.”
 She answered, “Seven are we ;
 And two of us at Con-way dwell,
 And two are gone to sea.

“Two of us in the church-yard lie,
 My sis-ter and my broth-er ;
 And in the church-yard cot-tage, I
 Dwell near them with my moth-er.

“You say that two at Con-way dwell,
 And two are gone to sea ;
 Yet you are sev-en !—I pray you tell,
 Sweet maid, how this may be.”

Then did the lit-tle maid reply,
 “Sev-en boys and girls are we ;
 Two of us in the church-yard lie,
 Beneath the church-yard tree.”

“ You run a-bout, my little maid,
 Your limbs they are a-live ;
 If two are in the church-yard laid,
 Then you are only five.”

“ Their graves are green, they may be seen,”
 The little maid re-plied,
 “ Twelve steps or more from my moth-er’s door,
 And they are side by side.

“ My stock-ings there I of-ten knit,
 My ker-chief there I hem ;
 And there up-on the ground I sit—
 I sit and sing to them.

“ And, of-ten af-ter sun-set, Sir,
 When it is light and fair,
 I take my lit-tle por-rin-ger,
 And eat my sup-per there.

“ The first that died was lit-tle Jane ;
 In bed she moan-ing lay,
 Till God re-leased her of her pain,
 And then she went a-way.

“ So in the church-yard she was laid ;
 And all the sum-mer day
 To-geth-er round her grave we play-ed,
 My bro-ther John and I.

"And when the ground was white with snow,
And I could run and slide,
My brother John was forced to go,
And he lies by her side."

"How many are you then," said I,

"If there are two in heaven?"

The lit-tle mai-den did re-ply,

"O, mas-ter ! we are sev-en."

"But they are dead ; those two are dead,

Their spir-its are in heav-en !"

'Twas throw-ing words a-way ; for still

The lit-tle maid would have her will,

And said, "Nay, we are sev-en."

Wordsworth.

MAST'S

PHONIC METHOD OF TEACHING READING AND WRITING SIMULTANEOUSLY.

Extracts from the "Educational Times," Jan. 1, 1875, containing opinions expressed on the author's method, in a discussion that followed the reading of his paper at the College of Preceptors, in December, 1874.

"Dr. GLADSTONE thought that the easy passage of the child* before them from the phonetic to the unphonetic part of her exercise, was very striking testimony to the truth and value of the system employed in her instruction."

"Prof. PAYNE said that the reading difficulty presented a curious puzzle in a most important subject. Dr. Morell stated that he could count on his fingers the schools in which really good results had been, to his knowledge, obtained in the matter of intonation and proper expression. . . . In the illustrations brought before them, one of the most valuable testimonials to the system was the hesitation now and then shown by the child,* which proved that she was thinking, not learning to become a machine. Thus she had been prepared to gain independent results, while a child differently trained would have only mechanical helps to rely upon, and hence would make no further spontaneous advances, not having laid up a store of self-activity as under an intelligent system of instruction. . . . The child referred to had really learned to read; all she now needed was practice. It was not necessary that the child should be at once plunged into all the difficulties of language; its experience of life would remove them as they arose, if the principles had been fully comprehended."

"Dr. OPPLER, having tried many methods, had been driven to take refuge in the system well known in Germany as the *Lautir Methode*, with which Mr. Mast's had some points of agreement, though on the whole superior to it. He held that the character of a pupil's reading, in the secondary or later stages of his training, afforded a standpoint from which the whole merit and effect of his education could be gauged; so many branches of mental acquisition were implied in really good reading. Proper training in this subject awakened in the child's mind the imaginative, retentive, and combining faculties. There was very much in the winning manner of the teacher, of which they had just seen an example. He agreed with Quintilian that nothing should be excluded which would stimulate or invite the child in learning to read: "*Vel si quid aliud quo magis illa aetas gaudeat, inveniri potest, quod tractare, intueri, nominare, jucundum sit.*"

* The allusions refer to a girl, six years of age, after having been taught by the author less than three months, in lessons lasting 10 to 15 minutes daily. Now, after nine months' instruction, she can read any book within the scope of young children, and at the same time she can read and answer the letters received from her young friends.

By the same Author.

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“Few of our youths have hitherto been taught the immense value of the rule and compasses, and to what extent shapes of the most fanciful kind may be produced by them alone.

“The old gothic architects were great masters in the use of them, and hence the many beautiful forms we find in their works, combined with sound architectural constructiveness. The study of Linear Drawing of this kind, whilst it made them profound geometricians, led them gradually into art of a higher nature, and the consequence was that, when their hand was guided by the eye alone, it never departed from what was expressive both of beauty and fitness. Their line and rule, or, in other words, their geometrical knowledge, unconsciously governed their fancies, and so prevented them from becoming wild and absurd.

“Every man should, in my opinion, be a geometrician, whether he be brought in contact with art or not, as it tends to give him that proper balance of mind necessary to sound thinking of all kinds.

“Allow me to congratulate you on taking a step in the right direction, and to wish you all the success your attempt, so well carried out, deserves.”

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Opinions of the Press.

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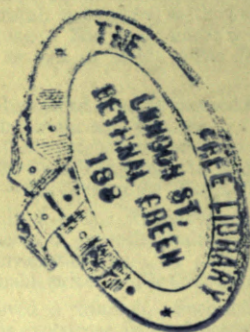
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